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# The Loop

THE JOURNAL OF FLY CASTING PROFESSIONALS



## From the Editor's Desk

# **It's Official: Fly fishing Is Good for You.**

By Paul Brown, MCI, Associate Editor, England

As anglers, we are all aware of the meditative nature of fishing—time out from a tech-laden world of hectic workloads, constant communications, and the worries of daily life.

Fly fishing takes us to beautiful places, where we experience first-hand, the magnificence of the natural world. Fresh air and gentle exercise amongst the sights, sounds, and smells of the river, stream or lake help to gently calm our minds, bodies, and our souls; such is the restorative power of Mother Nature.

Whether we choose the peace of solitude or the camaraderie of friends, we will inevitably experience moments that will be remembered forever.

I find the smooth, graceful arm and body movements involved in fly casting extremely relaxing as I "tune in" and "go with the flow." Even the concentration required



*A great turnout for the day at The Coniston Hotel Country Estate & Spa, Yorkshire, England.*

in being totally absorbed by the drift of the fly brings its own therapeutic rewards. When fishing a fly, we rarely stand in one location during our time on the water, so we are also benefitting from a low-impact workout when walking or wading.

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## Fly fishing Is Good for You. *continued ...*

If we are successful in our pursuit, even the end-result of our efforts can have positive health benefits. Nutritional experts agree: eating fish can do wonders for our overall health, from improving eyesight to strengthening hair follicles.

For example, the benefits of eating Rainbow Trout are numerous, including helping to boost cell metabolism, improving brain health, controlling cholesterol levels, boosting bone density, strengthening our immune system, plus they provide a great source of potassium, as well as producing red blood cells and helping to detoxify the liver. (Although these days, I have to admit to being more of a hunter turned conservationist.)

But fly fishing is not just good for our health, it can also have a profound effect on the wellbeing of others.

Casting for Recovery (CfR) was founded in 1996 in Manchester, Vermont, USA. CfR is the brainchild of Dr. Benita Walton, a breast reconstruction surgeon, and professional fly fisher Gwenn Perkins Bogart. They both realised the motion of casting was a perfect, gentle, physical therapy for women who had undergone surgery or radiation therapy for breast cancer, helping them increase mobility in their arms and upper body.

CfR is an inspirational program that takes ladies who have been profoundly affected by breast cancer away on short residential retreats at idyllic locations. Counselling and medical support are combined with professional tutoring in our beautiful sport of fly fishing—all at no cost to the attendees.

..... *continued*

## **CORRECTIONS:**

***Congratulations Mr. Holger Harold,  
MCI, Germany***



In our last issue, we mistakenly reported that Pietro Brunelli, MCI of Italy was the first to pass the revised master's exam, but it was Pietro himself who brought it to our attention that in fact it was Mr. Holger Harold of Germany who was the first to successfully complete the revised Master Exam. Mr. Harold, on behalf of The Loop and the global community of FFI instructors, we congratulate you on your performance.

## Fly fishing Is Good for You. *continued ...*



Post-surgery, a mastectomy scar has a tendency to adhere to the nearest tissue possible, thereby limiting movement, but the actions involved in casting a fly rod help to stretch joints and soft tissue and employ a full range of body movements.

Casting for Recovery USA has compiled research projects attesting to the power of the CfR mission. Data shows a significant reduction in emotional, physical and spiritual concerns for women post-retreat.

Occasionally, participants have even taken up fly fishing as their main leisure pursuit!

Of course, charities such as Casting for Recovery rely on the enthusiasm and support of volunteers to plan and staff their retreats and provide a safe, supportive environment for participants.

Even the act of volunteering is good for us, providing many benefits to both our mental and physical health.

Scientific research has found that volunteering increases self-confidence, improves mental wellbeing, social interaction, healthy behaviours, and it gives us a sense of purpose. And the better you feel about yourself, the more likely you are to have a positive outlook on life.

I recently had the privilege of being invited by Sue Shaw and Vee Carlson of Casting for Recovery UK & Ireland to assist at a retreat held in the beautiful surroundings of The Coniston Hotel Country Estate, with its twenty-four acre lake and stunning backdrop of England's North Yorkshire countryside. Having taken part in the previous two events, I jumped at the chance.

By participating in these events, you get to witness the vast amount of hard work and time that goes into the planning and organising by all of the dedicated CfR team, so eloquently summed up by one attending lady: "They are angels in disguise."

## Fly fishing Is Good for You. *continued ...*



"All the ladies need to do is get to us and we take care of the rest," said Sue Shaw, CfR UK & Ireland Retreat Coordinator.

Of course, there are many fine charities around the globe that use our sport to help people from all walks of life.

Project Healing Waters Fly Fishing, Inc. (PHWFF) is dedicated to the

physical and emotional rehabilitation of disabled, active-service military personnel and disabled veterans. PHWFF has become recognised as an innovative leader and model in the field of therapeutic outdoor recreation for the disabled through its successful application of fly fishing as a method of rehabilitation.

We all lead busy lives, and it can be difficult to find time to volunteer, but by volunteering you'll not only enrich your life but also the lives of others by providing them with new hope and new skills.

Casting for Recovery hosts retreats throughout many countries.

Casting for Recovery UK & Ireland, is run by The Countryside Alliance Foundation, you can find details at [www.castingforrecovery.org](http://www.castingforrecovery.org)

Details of Project Healing Waters Fly Fishing, Inc. can be found at  
[www.projecthealingwaters.org](http://www.projecthealingwaters.org)



**About the Author:** Paul Brown is an associate editor of The Loop. Based in the North West of England, Paul has been fly fishing for more than 40 years. A qualified IFF Master Casting Instructor and IFF Level 1 examiner. Paul is also a member of the UK's Game Angling Instructors' Association (GAIA) and holds the Advanced Professional Game Angling Instructors' qualification (APGAI), Double-handed Instructor (GAIC) and is also a qualified GAIA Mentor and Assessor.

# NOTES ON TEACHING

Dusty Sprague, MCI, CBOG Emeritus, U.S.A.

Bruce Richards, MCI, CBOG Emeritus, U.S.A.

**The initial contact with a student begins** your relationship and understanding of the person, their interest, fly fishing experience and their current skill level. What do they want? Fundamentals, fix a problem, new skills? Do they have equipment? Have they fly fished before? Have they received previous instruction? Is the instruction for an individual, pair, or small group? Find out all you can.

If the student(s) plans to pursue a species you have no experience with, you may need to do some research before the instruction. For example, instructors from the southeast U.S. may not have experience casting huge, heavy wet flies for muskie or casting 24 foot 400 grain shooting heads for king salmon. What line weights, fly sizes and weights are normally used? What casts are normally used and at what typical distances? Is deep wading required? Is it usually very windy? Are long casts the norm? Will fishing be done from the bow of a skiff? This knowledge will help prepare you for the instruction.

**At the casting venue,** In typical one-on-one lessons, instructors do not cast much. The students are casting, and the instructors watch and coach. Arrive early if you can, rig a rod, and cast until the students arrive. When they do arrive, they see great loops and smooth effortless casting. This gives confidence to the student that this instructor is really good. This adds credibility for the instructor without blatant showing off.

Your greeting of student(s) should convey a sense of friendly helpfulness. Good instructors want students to succeed and the

students should sense it quickly. Students sense the attitude of the instructor by the initial greeting and the instructor's verbal/body language.

Some students are apprehensive, and good instructors notice this and try to help the students relax and feel comfortable. Be fully prepared, on time, well organized, and have a professional appearance. Point out the restrooms, and outline the instruction.

**In the first few minutes of meeting and talking with the student,** you begin to understand their personality. This will help determine how best to interact. Strong, Type A personalities almost need commands to respond best, while Type C personalities with little self-confidence respond much better to softer suggestions. It can be difficult to read people quickly. As the session progresses, refine your approach based on how they respond to your guidance.

**Determine any physical limitations** of the student. Does the student have any limited ability for movement? (e.g. rotator cuff issues or other restrictions) Are there any strength limitations?

**Check student's equipment!** You may find lines on reels backward, lines mismatched to rods, leaders totally missing, too light or too short, rods too heavy, too soft or too stiff for the intended application.

Sometimes the "right" rod for an application just won't work for a student.

## Notes on Teaching *continued ...*

For example, a seventy year-old, smaller-framed woman may not have the strength to use a standard 9' 5wt. medium-stiff rod her guide and husband insisted was the right tool for the fishery. You might find that she could much more capably handle an 8' 6" 4 wt. medium action rod.

**The student's gender** is also a factor to consider. We have found in our instruction that, in general, female students listen and thereby perform better in a lesson than male students as they attempt to execute the instruction precisely. And, generally, they respond best to suggestions rather than more forceful directions.

On the other hand, we have found that male students sometimes need more direct instructions in order to perform well. You just have to work with the individuals and figure out the best instruction to use with that person to achieve the desired effect. This link provides a well-cited article for gender considerations and coaching from Women in Sport, ([www.womeninsport.org](http://www.womeninsport.org)) a non-profit research entity in the UK.

**The student's age:** Students over fifty or so, may have difficulty executing new movements especially if they have ingrained casting muscle memory. If a person has been casting for years with a floppy wrist, it will take much work to firm up that wrist. Work on one, simple change at a time. Many repetitions of a correct movement will be needed to make improvements.

**The very young** have limited attention spans, and working with young students can be very frustrating unless they express interest themselves. Usually the young ones are there because parents want them to be. That situation can be difficult and will try your patience.

Youngsters seem to learn quicker if you make a game of learning, e.g. "I bet you can't hit that paper plate with the fly." They respond well to little challenges and rewards. They also love to compete with their friends who are learning.

**With students who have some experience with a fly rod,** it is often best to begin the lesson by just having them start casting before you say too much. Watching them cast provides an understanding of where to start with corrections or improvements. There is no need to fix things they are already doing correctly.

**Students often have several faults.** Determine the single most troubling error that needs correcting. Work on the most troubling problem first. It's best not tell them they have multiple faults at this point. This can confuse them and let them think they have no hope for success. Work on one problem at a time. Often, when you fix one flaw, others go away.

**Change.** If your instructions to a student do not result in improvement, change, do something differently, or move to another topic and return to the problematic topic later. Remember that some people learn best when something is clearly explained verbally, others need to see a good demonstration. Still others learn best kinesthetically or hands-on, but most respond best to a combination of the three.

**Use simple, positive, constructive language, avoiding negative words.** For example, if the student makes an unintentional very wide loop and you say something like "Oh no, that's a terrible loop. That's a bad wrist movement. Not good at all!" That is all negative, and students do not respond well to this input. A much better comment would be something like "That last loop was too wide, and it was

## Notes on Teaching *continued ...*

caused by the rod tip traveling in a big, upward arc, and that is caused by bending your wrist too much.

Try bending your wrist less on your next cast and see what happens." Use positive instruction. When a correction is needed say something like "Let's try a little of this" or "Can you move your hand this way?"

**Communicate the casting fault and correction** to the student using "The Six Step Method," developed by Bruce. Most students don't really care to have a deep understanding of casting mechanics; they just want to cast better. The best instructors don't bore them with more "understanding" than they really need or request.

**Use the horizontal casting plane.** This works best to allow the student to see their own loops. It allows them to work on one cast at a time without having to worry about timing.

**Use slow motion pantomime** to demonstrate and teach casting movements, particularly new and/or compound movements like the double haul. Break these compound movements down into their component parts.

When teaching the student smooth application of force, it's often helpful to kinesthetically **guide the student's hand** through the stroke, **by holding the rod with your hand on the rod butt above the student's hand**, to give them the feeling of the application of force. Have them close their eyes to better sense the feeling. We recommend the instructor never touch the student, even if they are OK with it. While the touch is approved, most find it very distracting.

**You will unavoidably demonstrate a style of casting** when you demonstrate a cast. The student will assume this is the way he or she

should hold the rod, stand, and move the body to make that cast. Be sensitive to notice if this style suits the student's body and movement capabilities. Different body types move differently and are more comfortable in some positions than others. Help the student find elements of style most effective for that particular cast and find what is comfortable for them. Be able to explain the difference between substance and style in casting, and be able to point out the advantages and disadvantages of different styles.

**If you could choose just one goal for all your students,** it would rightly be to make sure the top leg of the loop is very straight; that is most important. Concentrating on that one thing makes instruction and learning much easier. Once they accomplish that, there is rarely anything else to work on but more distance and specialty casts.

**At the conclusion of the instruction,** review what was covered and provide the student with suggestions for any equipment changes and suggestions for practice including length of practice sessions, what to practice, and how to practice.

Often, at the end of most lessons, students will have one or two movements (problems) that they tend to relapse to. Make certain they can tell you what those things are. Make sure they can see them when they cast, and know how to correct them when they practice - One thing, maybe two, but no more than that.

### ***About the authors:***

**Bruce Richards** is a Master Certified Instructor, Instructor Examiner, and a founding member of the Casting Board of Governors

**Dusty Sprague** is a Master Certified Instructor and Emeritus Member of the Casting Board of Governors

# ***“Let’s Start at the Beginning”***

By Mike Heritage, MCI, UK

Having read the excellent piece by Pietro Brunelli published in the 2019, November-March issue (p. 22-24) – which, by the way, I think should be compulsory reading for all MCI candidates— I got to pondering the paths taken prior to this i.e. the decision to become an instructor in the first place. It is my experience that generally, they are mature people who now have the time and money to pursue a dream. Mostly, they are experienced fly fishers who now want to get to a level of casting expertise and knowledge that will allow them to teach others that skill. For some, it’s just a validation of their casting proficiency, and they have no intention of becoming instructors. I’m pleased to say that the FFI (and others) are now addressing this last group by offering a skills challenge program, something I have wanted to see established for many years.

So, you decide you want to become an instructor. What happens next? In addition to the FFI, in the UK we have several options via well-established game fishing associations. You will join as an associate member and be pointed in the direction of a mentor who will guide you through the pathway towards assessment. If you decide on the FFI route, there are any number of FFI instructors who will offer to help. This is a relatively new situation. Certainly, when I started to prepare for my CCI in 2006 this was not really an option for



me. I had decided to go down the FFI route and there were no FFI instructors anywhere near me, so it was largely trial and error. I’m not saying I didn’t receive help occasionally, but it certainly wasn’t the level of mentoring possibilities that are available today.

## "Let's Start at the Beginning" *continued ...*

However, prior to deciding to become an instructor I was heavily involved in the British distance casting scene and, in the process, was mixing with some of the best casters in the world, so from that point of view I had a head start because there was a wealth of information and practical help I could tap into. I was also lucky enough to be part of the Sexyloops forum revolution, where casting mechanics were discussed in minute detail, and I became very used to questioning, probing and trying to clarify things that I hadn't understood.

The CCI test itself though was still a bit of a mystery. I had no clue about the expectations and some of the tasks were worded in a slightly ambiguous manner. For instance, with accuracy, I became very good at hitting the three targets in three casts. Imagine my panic when, less than a week before my test, I was told that I had to false cast between each target! (I wasn't the only one to make that mistake by the way). This is where having a mentor pays huge dividends. They will explain the tasks and expected layouts. They will explain the expectations. They will explain what the assessors are looking for and what they don't want to see. They will work with you to whittle your fifteen-minute explanation of the pickup and laydown cast down to a pithier two minutes (or less).

There must be an element of self-discovery, in fact I insist on it with people I mentor, but it can be guided self-discovery, and if the candidate is seen heading off down a blind path or has made an erroneous assumption they can be brought back on track and not waste precious time heading in the wrong direction. My main concern with the mentoring process today is that the mentor becomes a crutch, and the candidate risks becoming over-reliant on their mentor. With regards to this tendency, when I think their core casting won't

embarrass either them or me, for that matter, I occasionally urge them to seek another mentor. I warn them that they might be given advice which may appear contrary to the advice I have given them, and mentoring methods may be different as well, but, they should absorb it all and sift out the bits that work for them and, maybe, discard or modify the bits that don't quite work for them. No mentor should be trying to create a clone of themselves. The new instructor should be themselves at the end of the day.

Just a quick word about those of us that choose to mentor: Personally, I choose to do it because it is the ultimate freedom. I can use knowledge built up over many years and pass it along. This is just the opposite from day-to-day instructing where we try to keep it simple. In the one instance, someone has come to us to either learn to fly cast or to improve their fly casting, they simply want to be a better fly caster and get more enjoyment from their sport. In the second instance, they have come to learn to be an instructor and need to know and understand the mechanics of fly casting, how to teach fly casting, and how to spot and rectify faults.

Mentors must be brutally honest with whoever they are mentoring. They will be asked the question "am I ready to take the test?" and you have to be hard enough to say "no," and explain why, if necessary. If you find you are not making the progress you hoped for with the candidate, then you should offer an alternative mentor. At the end of the day, it's all about the student, not your ego.

Some mentors charge; I have absolutely no problem with that. The argument of why one should not, for free, pass on all the knowledge he or she has taken years to develop is a powerful case.

## "Let's Start at the Beginning" *continued ...*

It also may mean the candidate is more committed if they have to pay. Personally, I have never charged for mentoring although some candidates insist on some kind of payment, for various reasons, and I certainly won't refuse the odd meal or bottle of wine, if offered. Back when I was getting involved with distance casting, I received help and encouragement from some of the best casters in the world. The same happened as I undertook my journey towards CCI and again when I went for the MCI, and, even today, help is always an email or phone call away, if I need it. I never paid a penny for any of it (apart from the odd beer or two) so I feel I should give back in the same manner.

Finally, mentoring can be time-consuming, occasionally. It can be frustrating, occasionally. It can be aggravating, occasionally. Mostly it's fun and rewarding. When someone you have mentored fails their assessment it's heart-breaking, and you feel awful but, when they pass, it's pure joy.



**About the author:** *Mike Heritage, MCI is an L-1 and 2 Assessor.*

*Formally a 5-weight distance casting fanatic and now an instructor, mentor, and angler based in the UK.*

## WANTED

We're calling for article ideas from all CICP members, all casting instructors, and all fly fishing photographers worldwide. Please email your ideas and photos to:  
[brian@tncastingmaster.com](mailto:brian@tncastingmaster.com)

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In this issue:

- Throw a Good Cast by Jim Sommercorn
- Casting Masters Then and Now : Bill and J.W. (Jay) Gammel by Sekhar Bahadur
- Teaching Preparation and Presentation by Paul Brown and more...

# Tenets of Fly Casting Instruction

James Sommecorn, MCI, USA

Preparation for FFI instructor certification requires candidates to focus on details of casting and teaching. While doing so may be necessary for achieving certification, it can result in losing sight of the main themes, or tenets, of fly casting instruction. It is important to understand these tenets, not only for achieving certification, but also for teaching in practice. In this article I will review four tenets of fly casting instruction.

## ***Teach Substance***

The first tenet of fly casting instruction is to teach the substance, rather than the style, of fly casting. The substance of fly casting comprises what one must do to cast well. Style is how one produces the substance. Style is variable; substance is not.

Mel Krieger, the driving force behind establishing the Casting Instructor Certification Program, emphasized the distinction between substance and style in his booklet *Observations on Teaching Fly Casting* (1993, Federation of Fly Fishers). Regarding the increasing number of casting instructors at the time, Mel observed, "The wide variety of styles often appear contradictory to the neophyte, increasing confusion instead of clarification, inhibiting learning rather than enhancing it." He went on to state "Defining 'substance,' that part of flycasting that is fundamental, and individual 'styles' that vary widely between instructors, can be extremely important to the learner."

Similarly, in "The Essentials of Fly Casting" (The Loop, Summer, 2009) Bill and Jay Gammel held that "Casting instruction should focus

on essential elements of all good fly casting, regardless of style." It was by studious observation of many fly casters that the Gammels identified five common elements of all good fly casting. These Essentials, which are sometimes referred to as casting mechanics or essential casting mechanics, are generally recognized as comprising the substance of fly casting and teaching substance means teaching the Essentials.

Style includes such things as grip, stance, elbow position, use of wrist, drift, or other variables that can be observed among good casters. Because good casting can be achieved by various styles, there is no reason to suggest changing a caster's style as long as the caster can make the desired cast. However, there are circumstances in which style might facilitate or improve casting performance. For example, casts that benefit from a very long stroke may be facilitated by casting in the horizontal plane using an open stance and an elbow-low position. Similarly, excessive wrist rotation on the back cast may be overcome by changing from a thumb-on-top grip to an extended-finger grip. These style variations contribute to better casting performance by facilitating proper execution of the Essentials.

## ***Teach the Way People Learn.***

The second tenet of fly casting instruction is to teach the Essentials by the ways that people learn to do something. We learn what to do by observation and by explanation, but ultimately, we learn to do something by doing it. Thus, we teach fly casting by demonstrating the cast, explaining the cast, and by helping the student do the cast using so-called kinesthetic or tactile methods.

## Tenets of Fly Casting Instruction *continued...*

FFI instructor certification exams include casting demonstrations, which are casts or casting techniques that an instructor will likely be called upon to teach at some time. To teach them, one must be able to demonstrate them and, to be certified as an FFI instructor, demonstrate them to specified exam standards. To accomplish the high standards of performance required, one must cast in accordance with the Essentials.

Some casts, such as the Pick Up and Lay Down, could be explained by describing the steps involved in the cast. These descriptions contribute directly to understanding how to execute the steps, and they also direct attention to what should be observed in the demonstration. That is why, to be effective, the explanation must match the demonstration. It would not be effective to demonstrate one thing while explaining another. It may be more informative to explain some casts or casting techniques in terms of the Essentials. For example, explaining how to increase line speed, while maintaining a good loop during false casting, might involve describing how additional power should be applied to increase line speed and how other Essentials should be adjusted to maintain a straight line path of the rod tip, but one must keep in mind that even with all these factors, people learn to cast by casting. Kinesthetic (tactile) methods are used to help a student do what was demonstrated and explained. These methods may include pantomiming the movements of a cast, casting together with the student, or other techniques that help the student get the "feel" of the cast.

### ***Use Richards' Six-Step Teaching Method***

The third tenet of fly casting instruction is to communicate casting faults and their fixes using Bruce Richards' Six-Step Teaching Method. In a narrow sense, teaching fly casting is just a process of correcting

one casting fault after another. A casting fault is the result of one or more errors in the execution of the Essentials, and correcting that error(s) is what fixes the fault.

Consider that in fly casting, one casts the fly line in a manner that delivers the fly as desired. If the line does not deliver the fly as desired, there is a fault in the cast that is apparent in the performance of the line. Thus, the first step in correcting a casting fault is to identify the fault by comparing how the line performed to the desired line performance. The second step is to demonstrate and explain the path of the rod tip during the cast that produced the faulty line performance. And the third step is to demonstrate and explain the caster's actions that caused the errant path of the rod tip. Steps four through six correct the casting fault by demonstrating, explaining, and using kinesthetic methods to correct the caster's actions that will thus create a favorable path of the rod tip resulting in a line performance that delivers the fly as desired. So the casting fault is identified as ineffective line performance, and the correction is evidenced by improved line performance.

### ***Plan the Lesson***

The fourth tenet of fly casting instruction is to roll the other three tenets into a plan for how to teach the subject matter of the lesson. That is, teach the Essentials by the ways people learn within the structure of Richard's Six-Step Teaching Method, and do it in a logical, organized manner. Lesson plans take into account such things as the lesson objective, number and skill level of students, available time, and the use of common teaching methods. Examples of lesson plans and insight into how to prepare effective plans can be found in study materials that support FFI certification exams and in numerous articles published in The Loop.

## Tenets of Fly Casting Instruction *continued...*

Some of these archived resources are below as well as a hyperlink to Richard's Six-Step Method:

### ***"The Lesson Plan"***

Your Guide to Better Casting Instruction  
by Floyd Franke - 1997 Winter Loop

### ***"A One-Hour Lesson Plan"***

By Bill Gammel - 2002 Fall Loop

### ***"Brain Research and Casting Instruction" Part II - Lesson Plans***

by Dayle Mazzarella - 2012 Spring Loop

### ***"Thoughts On Teaching Preparation And Presentation"***

by Paul Brown - 2016 Summer Loop

### ***"Teaching Fly Casting To Large Groups Part II"***

Dayle Mazzarella - 2014 Fall Loop

### ***"Improve Your Teaching Skills Using A Preview And Summary"***

Gail Donoghue Gallo - 2014 Summer Loop

### ***"Teaching Fly Casting To Large Groups - Part I"***

Dayle Mazzarella - 2014 Summer Loop

[Click here to read Bruce Richards's](#)

## **SIX-STEP METHOD**



### ***Summary***

The four tenets reviewed in this article are the framework of effective fly casting instruction. They appear throughout the literature on fly casting and fly casting instruction, and their importance is made further apparent by the emphasis they receive in FFI instructor certification exams. It can be helpful to keep them in mind while preparing for a positive certification outcome and for a successful career as a fly casting instructor.



### ***About the author:***

**James Sommercorn, MCI,** teaches fly casting and fly fishing in Sun Valley, ID and in Scottsdale, AZ.

He is an L1 Examiner, a member of the EDP Faculty, and a member of the Casting Committee. He has a particular interest in mentoring CI candidates for which he was recognized with a Governor's Mentoring Award.

Jim can be reached at [throwagoodcast@gmail.com](mailto:throwagoodcast@gmail.com).

## NEW REGISTERED INSTRUCTORS

*Newly Certified Instructors listed according to test date.*

First Name	Last Name	City	Region	Country	Certification	Test Date
Christoph	Zimmermann	Pliezhausen	BW	Germany	CI	04/05/19
Jose Manuel	Nieto Fernandez	Zamora	ZA	Spain	CI	04/05/19
Wolfgang	Volker	Luisenthal	TH	Germany	CI	04/05/19
Kastine	Coleman	Corner Brook	NL	Canada	CI	04/11/19
Dave	Burns	Golden	BC	Canada	CI	04/12/19
David	Horky	McLeansville	NC	United States	CI	05/03/19
Hunter	Pittman	Acworth	GA	United States	CI	05/03/19
Roger	Breedlove	Alexandria	LA	United States	CI	05/03/19
John	Mauldin	Big Canoe	GA	United States	CI	05/04/19
John	Clark	Southampton	HAM	United Kingdom	MCI	05/02/19

For incoming test dates and other CICP events information, please visit:  
<http://flyfishersinternational.org/Casting/CalendarofEvents/tabcid/616/Default.aspx>

## The Editorial Team



**Brian DeLoach, MCI**, Editorial Director. Brian is a high school teacher and adjunct professor of English at Lee University where he also serves as an instructor for their fly fishing program. In addition to The Loop, his work has appeared in American Angler Magazine, Denver Outfitters, various political publications, and multiple peer-reviewed journals.



**Mac Brown, MCI**, is the owner of Mac Brown Fly Fish and Fly Fishing Guide School in Bryson City, NC. He is the author of Casting Angles and contributor to numerous magazine articles. Mac will serve as a technical advisor for the Loop. He enjoys adventure travel with his family when not teaching fly fishing techniques.



**Paul Brown, MCI**, NW England, is a GAIA mentor and assessor, an APGAI member, and an instructor with The British Fly Casting Club (BFCC). Paul has 30 years media experience, much of it with some of the best ad agencies and design companies in England. He is an associate editor of *The Loop*.



**Bruce Richards, MCI**, Montana, USA, designed many great lines for Scientific Anglers and wrote the seminal work, Modern Fly Lines. He is a former chair of CBOG and was instrumental in the development of the Casting Instructors' Certification Program (CICP). He is an associate editor of The Loop.



**Peter Morse MCI** is a professional Australian fly fisherman of many years who fishes in all waters for all species without prejudice. He is the author of countless magazine stories and 3 books, as well being a television presenter and script writer.



**Bintoro Tedjosiswoyo** is a CI & THCI who lives in Melbourne, Australia. Bintoro is a commercial graphic designer and illustrator, he is *The Loop's* graphic design editor and illustrator.

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